

# NEEDED: A HENRY FORD TO STOP THE WAR FILMS

## "The Devil's Garden" A New-Old Kind of Play

The Woman Who Wrote It Tells How Much Is New and How Much Old—Some Thoughts on American Folk Plays.

By GEORGE S. KAUFMAN.

Miss Edith Ellis, the dramatist in question, does not know what is going to happen to her as a result of her experiment. She believes it possible that she will be hailed as the inventor of a new dramatic method and field. She also believes it possible that she won't be. But next week "The Devil's Garden" will be produced before the critics, and then there will be an end of this suspense. Miss Ellis has dramatized Maxwell's novel, but she has done it in her own way. In two acts she has disposed of Maxwell's story, and she has practically laid the remaining two acts in the mind of the chief character.

"A play divided squarely in the middle—that is 'The Devil's Garden,'" said Miss Ellis. "I suppose that on the morning after the production I shall have to read some rather harsh remarks in the newspapers. I am quite willing to admit in advance that my play is a technical freak. For two acts the action is entirely physical, and then it drops right off—just like that. The last two acts show the inner, spiritual man, and during these acts the action is entirely psychological."

"Because the appeal of the book is chiefly spiritual, instead of physical, I was told on all sides that the story could not be successfully dramatized. Well, perhaps it can't. I have tried it in some respects, but it is absolutely a new kind of play, and in at least one respect it is very old. That one respect has to do with the soliloquy."

"Yes, I have brought back the soliloquy in 'The Devil's Garden,' and I suppose I shall be well roasted for doing so. It is a convention that should never have been discarded, for there cannot be truly great drama without it. The tendency of the modern drama is to be technically perfect and to pay no attention at all to the spiritual side of life. It is impossible to cater to both as technique is present conditions an audience can learn only as much of a man's soul as he can expose in the presence of others. An audience is thus robbed of the great spiritual drama, and without them there can be no great play."

"France knows the value of the soliloquy, for there it has never been discarded. Here the managers have ruled out the soliloquy, and permit what are known as dumb-show conversations, during which one group of persons talk on the stage in the presence of another group that is not supposed to hear them. The actor should know that he is at liberty to express what comes to him and to know that he will be understood. Understand, I am not pleading for the soliloquy for its own sake, but regarding it as a mere dramatic device. If great drama is desired the soliloquy must be accepted. It is only when it is alone that a man can open his soul."

"In my opinion, the function of a play is to furnish opportunities for acting, and I don't think anything else matters greatly. I think that the art of the theatre would continue to advance even if not a single new play were presented in the next ten years. I could only encourage the actors to do new things! The play should give the actor the opportunity to create the thing that he does, to become a really great element in the theatre. There is a tendency today to play up the playwright and the producer."

and to obscure the actor. The ideas of Reinhardt and Craig are very fine, but they obliterate the art of acting. 'The Devil's Garden' is an acting medium, first and last."

"We should go ahead and work out our own dramatic salvation independently of Max Reinhardt and all the rest of the international Europe. After all, what do our theatrical managers know about their own country? I trust I am not proving ungrateful to the managers if I say that their vision is limited. They associate only with their own kind and stay in New York practically all the time. All that they know outside of New York are the towns where they open their shows, and all that they know in those towns are theatres and the hotels. I am speaking now as one intensely interested in the welfare of the theatre, one who comes from a family of actors, and who resents turning the theatre into a factory."

"Why, for example, does America not have its own folk plays? American audiences will go to see plays laid out in Hampshire and Lancashire and innumerable other shires; it is impossible to believe that they would fail to understand their own folk life. When you say 'folk play' here everybody thinks of the New England dialect or Old Kentucky. But every state is absolutely individual, and each one offers unlimited dramatic possibilities."

"In Texas, for example, one finds the same resistance of older people to the march of progress that one finds in the most obscure English shire. The crops, the life, the 'old' families who are old because they go back two generations—there are countless opportunities. There is Iowa, with its background of corn. There is Minnesota, with its huge Scandinavian population, its Russian climate, and where the government and the environment are everywhere. American ideals and a thousand things have combined to create their own society. And there is Michigan, which is an absolute poem from the moment you pass the lumber district, the mining fields. No one with an eye for humanity can go through the state without receiving a thousand impressions and ideas."

"I have said that we have the idea that we must imitate. Well, let us continue to import folk plays. Perhaps our policy of imitation will eventually to the folk plays. Thus, by imitating, we shall have attained originality."

And Miss Ellis smiled with the pleasure of having achieved a paradox.

### ATTRACTIONS AT BROOKLYN HOUSES

#### "Two Is Company" and Mrs. Patrick Campbell Announced.

"Two Is Company," seen at the Lyric early in the season, will resume work at the Lyric Theatre next Saturday afternoon. The piece is a tenuous musical play by the authors of "Adel" and "The Girl Who Smiles," and will have Amelia Stone and Armand Kalisz at the head of the cast. It will be seen twice on Saturday and during the entire week to follow. The Lyric will be dark for the first five days of this week.

Mrs. Patrick Campbell will open a week's engagement at the Montauk Theatre to-morrow evening. Mrs. Campbell is playing "Pygmalion," Shaw's linguistic comedy, and also gives a few performances of Pinner's great play, "The Second Mrs. Tanqueray."

"The Birth of a Nation" (film) will hold the boards, or screen, at Teller's Shubert Theatre this week.

Those French war films will appear at the Bushwick theatre, where they will be assisted by Dorothy Shoemaker.



THE "ETERNAL MAGDALENE," SHE NEVER GROWS OLD.

Drawn by Lambert Guenther at the Forty-eighth Street Theatre.

## Louise Dresser Has an Ambition, To Say Nothing of 158 Pounds

By FREDERX SCHANG.

It's nothing less than terrible the way everybody keeps on pestering Louise Dresser these days. And the sad, sad part of it is that all of them are endeavoring to force money on her—money and jobs ("engagements," in theatrical parlance). Of course, Miss Dresser has a job, being at present the utterly stunning heroine in "Abe and Mawruss." But that little circumstance has not halted the procession.

Vaudeville managers, movie managers, musical comedy managers and dramatic managers—all of them have lately discovered that Miss Dresser is a lady of versatile possibilities. She, Wolof, in "Almost a Pianist"; Bond and Carson, in "Songland"; Beeman and Anderson, on roller skates; Crossman's Entertainers and Gautier's Animated Toyshop.

### Loew's American Roof.

Edward Abeles, one of the biggest of Marcus Loew's recent captures, will begin a twenty weeks' tour of the Loew circuit on the American Roof this week. He will be retained for the entire week, presenting George Broadhurst's dramatic sketch, "Self Defence." Others during the first half of the week will be the Four Xylophones, Mildred Haywood, Will Davis, Jimmie Rosen and company, Irwin and Herzog, Casino and Nelson, and Seibini and Grinling. Beginning Thursday the supporting bill will include Jewell and Edwards, Gilmore and Romanoff, Tyler and Crolius, Rogers, Pollak and Rogers and the Oberlin Quartet.

### Lecture at the Bandbox.

Miss Beverly Sitgreaves will talk on "Comparative Standards of Acting Here and Abroad" at the Bandbox Theatre at 4 o'clock this afternoon. This will be the second in a series of lectures arranged by the Washington Square Players for their subscribers.

jeopardizes that significant "Oh" ever and anon, Miss Dresser experiences a thrill which never wanes with the blare of the opening chorus as three rows of powdered shoulders and silk stockings tripped across the stage. It is the thrill of realism.

"There was never a play truer to life," said Miss Dresser, "Every night when I look around the audience I can see a Mr. and Mrs. Potash sitting there before me. Sometimes in a box, sometimes in the balcony, I can see the same shrewd and kindly light in the eyes of some spectator that shines from those of Barney Bernard. Why, only the other night there was a man out front who looked so exactly like Mr. Bernard that I called the cast over to look at him. It was a sure sign that the play is realistic."

"You can always tell the character of a play by the personnel of the audience. Most of our spectators are middle-aged, which is a sure sign that the play is realistic. We don't draw many matinee girls, because it is not the sort of play they like. There are no sensational or mushy scenes."

Miss Dresser finds her present work more interesting for this further reason. "It affords you a chance to give some play to your emotions. Besides," she continued, "it is much less wearing on the nerves, and consequently, it is a pleasure to be in a matter of considerable concern to the fair Louise, which is why she spends her hours of recreation far from the blaring bedlam of Broadway. In an imposing stucco chalet in Mount Vernon she lives with her mother, with a garden, tennis court, horse and dog to keep her amiable disposition in form. The house is a handsome tribute to her success, and she is proud of her professional friends. Once Blanche Ring called on her. When her machine drew up in front of the porch Miss Ring said:

## SAM HOWE AT THE COLUMBIA

His "Kissing Girl" Offer Two-Act Burlesque.

Sam Howe will bring his "Kissing Girl" to the Columbia Theatre this week. A two-act burlesque, "The Kissing Girl," will be presented, and there will also be a long vaudeville programme. Howe heads his own company as the humorous Ivy Unsky, and is assisted by Eva Mull, Margaret Flavin, Charles Moran, Vera Desmond, Stephanie Anderson, Mary Prescott, Anthony Cortelli, Butler Manderville, Al Pearson, Ed Smith, Earl Wood, Fred Rith, Ned Silvery and a large chorus.

### Strand Roof Garden.

The Strand Roof Garden will be closed Christmas Day and the day following, but it is planned to make the holiday season in general sufficiently sparkling to atone for the hiatus. Christmas trees will make its debut Wednesday, and gifts therefrom will be distributed to patrons every right until New Year's Eve. On Tuesday evening Le Tanton will give a demonstration of his private tangos.

## A Real Chinese Princess Will Sing at the Palace

Jue Quon Tai Doesn't Think Much of the Emperor of China—Nazimova and Adelaide and Hughes Other Headliners.

Jue Quon Tai is a Chinese princess and Walter F. Kingsley is a New York press agent. The two facts are more closely related than they seem. The presence of the princess in New York was announced more than a week ago via long stories in the papers. The days passed, and Yuan Shi-Kai accepted the Chinese crown. Thereupon the princess waxed irate, and said that rather than return to monarchical China she would remain in New York and go earn her own living in vaudeville. And all who knew of the great deeds of Walter F. Kingsley permitted themselves to smile.

The princess will sing at the Palace this week in a soprano voice and the English language. There will also be a Russian on the bill—Mme. Nazimova again with "War Bride." Mme. Nazimova has played her war sketch all the way to the Coast since she was last seen in New York. Adelaide and Hughes, who bow to none as dancers, will promise more new dances, and they are accustomed to keeping their promises.

Hunting and Frances will offer their pleasing "Love Blossoms," and the Cameron Sisters will do their picturesque ballet classique. And there will be Willard Sims. For many years Miss Sims has been playing the amateur paper hanger in the eyes of the audience. It is a pity that she is not a real paper hanger, for she said that the act is nothing less than a scream. Among others will be Kramer and Morton, in blackface, and a skating act.

The Colonial is calling the weekly bill a "holiday festival." In the first place, George MacFarlane will return to the two-day act. Mr. MacFarlane is a singer of distinction, well known to his Gilbert and Sullivan imitators. His work in "The Midnight Hour" and his playing of Sandy in "The Emma Cards" will also be presented. The roster includes in addition George Goni, a Spanish violinist; Ethel Goni, and Brenda Fowler in "The Song and the Sinner"; Harry Adler and Arthur Arline, in "An Idea of Their Own"; George Howell and company, in "The Red Fox Trot"; Fred and Adelaide, in a song and dance; Nazimova and Clayton; Adelstein, Herrmann, Walter Brower and some German war films.

Lilly Langtry will take "Abe" to Harlem this week, and will exhibit the sketch and her excellent acting at the Alhambra. Other well-known names in the "Mail Carrier," a satire on music; "Milo," a satire on a novel; Mullen and Cooper, comedians; Russell and Cooper, comedians; Emma Fecia and Harold Kennedy, Kelt and Mont, Fields and Halliday and the Teuton war pictures.

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## SAM HARDY DEFENDS THE MATINEE GIRL

"A Positive Necessity," Is the Way Comedian Puts It.

Hesitate, then, ultra-modern theatre-goer, before scoffing the matinee girl and the 40-cent box of chocolates that she carries with her to the play. It seems that the matinee girl should be regarded just as highly to-day as she ever has been. According to Sam B. Hardy, of "The Princess Pat," she is "a positive necessity." Give ear to Mr. Hardy and his thoughts on matinee girls:

"There are many reasons why the matinee girl must be reckoned with in the theatre, and I am by no means inclined to mention the box office as the first reason, important though it is. I have in mind the psychological side of the subject."

"It is the natural tendency of Miss Matinee to require amusement, and the national amusement emporium of this country, at least—the theatre. Now, with all due regard for the proper and careful safeguards thrown about the daughters by circumstance parents, the fact remains that if a young woman really wants to see a certain play she can always arrange to do so."

"With the playhouse and its entertainments so accessible, and that a grave obligation must necessarily rest upon the theatre management in its selection of plays! And how fortunate it is for all if the theatres offer only such attractions as do not offend the young minds nor arouse too great curiosity regarding matters beyond their comprehension."

"Furthermore, the matinee girl holds in the hollow of her hand the career of many an actor and actress. Look back on the stage lives of some of our most distinguished players, and you will find that many of them were first applied to all of them. Henry Miller, William Collier, E. H. Sothern, William Faversham and Dustin Farnum are a few of the men, and of the women I can easily recall Maude Adams, Ethel Barrymore, Mrs. Fiske and Laurette Taylor."

## WANTED: A NEW NAME FOR THEATRE BOXES

Charles Hopkins, of the Punch and Judy, Seeks It.

"When is a box not a box? Answer: When it's in the Punch and Judy Theatre."

The boxes in the Punch and Judy are not boxes, because they are the most desirable places from which to view "Treasure Island." So Charles Hopkins wants to know what they should be called. There is a peculiar psychology

## MISS MARY RYAN, IN "THE HOUSE OF GLASS."



ogy about the word "box," says Mr. Hopkins, which causes the average theatre-goer to shy.

Consequently, the boxes in the Punch and Judy Theatre must be rechristened, and Mr. Hopkins is appealing to the youth of the city for a title both distinctive and descriptive. Every boy and girl not over sixteen is eligible to compete. Merely address a letter to Charles Hopkins, Punch and Judy Theatre, Forty-ninth Street, tell him by what name you would call the boxes, and give your address. And don't use more than fifty words.

On the morning before Christmas, and also on Christmas morning, the winner will be honored in The Tribune. The prize will be one of the boxes—no, not boxes—for the Christmas matinee of "Treasure Island."

### AMERICAN TONNAGE GROWS.

American ships registered for the foreign trade on June 30, 1915, numbered 2,768, of 1,813,775 gross tons, an increase of 737,623 gross tons over American shipping for foreign trade at the end of the fiscal year 1914. Reports "The Indianapolis News." This is about triple the increase in registered tonnage for any previous year in American history. Our registered tonnage is now much greater than at any time since 1863, when we had 2,026,114 gross tons in foreign trade. It is many times more efficient, however,

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